

The University of Texas Publication

No. 4820

October 15, 1948

A PRESCRIBED LIST OF PLAYS

For Use in the

One-Act Play Contests

The University Interscholastic League, 1948-49

Bureau of Public School Service

Division of Extension



PUBLISHED BY THE UNIVERSITY TWICE A MONTH. ENTERED AS SECOND-
CLASS MATTER ON MARCH 12, 1913, AT THE POST OFFICE AT
AUSTIN, TEXAS, UNDER THE ACT OF AUGUST 24, 1912

The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.

Sam Houston

Cultivated mind is the guardian genius of Democracy, and while guided and controlled by virtue, the noblest attribute of man. It is the only dictator that freemen acknowledge, and the only security which freemen desire.

Mirabeau B. Lamar

COPYRIGHT, 1948
BY
THE BOARD OF REGENTS
OF
THE UNIVERSITY OF TEXAS

IMPORTANT INFORMATION

PLEASE READ BEFORE SELECTING A PLAY

The following list of plays is the one mentioned in the Constitution and Rules. You are cautioned that some plays listed may need cutting to come within the time limit of forty minutes, that some plays may need to have certain speeches cut, that wooden models of guns must be provided for use in a few of the plays, and that all plays on the list must conform in every way to the requirements set forth in the revised constitution for one-act plays.

We have copies of all the plays in the Interscholastic League Drama Service. Ten of these will be sent to you for seven days for examination. The plays from our library must not be copied in any way. If they are royalty plays, royalty payments must be made to the publishers. Production copies of plays must be purchased from the publishers. It is illegal as well as dishonest to copy parts or evade royalty payments.

Please note the following in regard to plays borrowed from the Drama Service: Do not send us money to pay for copies of play books. We do not sell books. Plays will be sent only to responsible adults, not to high-school students. The borrower of plays is responsible for the plays. Any copies lost or damaged must be paid for. Additional plays can be sent only after any plays lent previously have been received at our office. A fine of 5 cents per day per package is charged on all material kept longer than seven days.

You are warned that February 15, 1949, is the last day on which One-Act Play entries for League contests will be accepted. Title of play may be sent later, but entry card **must** be sent to us by February 15. If you wish to compete in League One-Act Play contests this year, be certain that you have received a card from the State Office indicating that your play entry has been received and duly recorded.

Let us hear from you if we can assist you in any matters pertaining to Drama and Speech work. Your criticisms and suggestions are welcomed.

BRUCE ROACH,

Director of Speech Activities,
Interscholastic League, Austin, Texas.

ROYALTY INFORMATION

The following information will be of interest to those who feel they cannot pay the royalty rates demanded for the use of a good play. The play publishers, listed on page 20 of this bulletin, will do everything possible to grant lower royalty rates on plays to be used by schools participating in League One-Act Play Contests. To obtain consideration for reduction of rates, you must write to the publisher of the play in which you are interested. The State Office has no jurisdiction in this matter of royalties. You should explain how many times the play will probably be produced, whether admission will or will not be charged, and why you desire a reduction of the regular rate. If you choose a section of a three-act play, the publisher will usually quote a royalty comparable to the royalty on one-acts. You should write to the publisher in plenty of time to allow a reply to reach you before you make a definite decision about the play you wish to use. The above statements do not guarantee that reductions on each play listed can or will be made. However, the publishers are usually very reasonable about royalties if the directors will co-operate with them.

Royalty plays are usually better plays, easier to direct, easier to act, and more effective in contest work. Your students, your school and your community will be better represented in competition with other schools if you use a good play. Your work, and the efforts of your students deserve the use of worthwhile material if the work done is to have any value. In the case of the One-Act Play Contest, worthwhile material usually means good royalty plays.

RULES OF CONTEST

1. *Representation.*—Each high school that is a member of the League is entitled to enter a cast in its district meet in its appropriate Conference.

2. *Eligibility.*—Each member of a One-Act Play cast shall be eligible under Article VIII of the Constitution. Musicians off-stage, members of mobs, or other individuals making off-stage contributions to the play which are specifically called for by the script are considered members of the cast and must be eligible. This does not include faculty members, janitors and such assistants who operate switchboards, shift scenery, apply make-up, etc. Only ten individuals will be eligible to receive lodging and rebate at the State tournament.

Records may be used for mob scenes, background music, etc. Eligibility refers to actual participating students.

3. *Eligible Plays.*—The judge or judges shall be instructed to eliminate from consideration in judging:

- a. Plays requiring more than forty minutes in presentation.
- b. Plays that use other than the simplest settings and costumes, or that depend at any point for their effectiveness upon scenic or costume effects. Only simple cloth cycloramas, simple box sets, and the simplest of exterior scenes can be used. Simple set pieces built especially for any specific play must be provided by the school presenting the play. Plays using no scenery at all are permissible.
- c. Plays that require more than ten individuals in the cast.
- d. Plays which require the use of a gun, pistol, or any other fire-arm in any way. A wooden model painted to represent a real gun is permitted. Discharge of a gun off-stage is not permitted, nor is the use of any explosive to represent the discharge of a gun allowed.
- e. Plays that use a curtain or blackout at any time during performance to make a major shift in scenery. A blackout or curtain may be used to indicate lapse of time, change of scene, or for a flashback. Such interim time shall be counted in the forty-minute limit. Different imaginative settings are permitted. Example: "The Happy Journey." Spots and other simple lighting devices may be used.
- f. Plays appearing in the last State Contests: "Thursday Evening" by Christopher Morley; "The Happy Journey" by Thornton Wilder; "Mooncalf Mugford" by Duffield and Leary; "Mr. Lincoln's Whiskers" by Adrian Scott; "Special Guest" by Donald Elser; "Riders to the Sea" by John M. Synge; "Antic

Spring" by Robert Nail; "The Ladies Speak at Last" Anonymous; "Pink and Patches" by Margaret Bland; "John Doe" by Bernard V. Dryer; "The Last of the Lowries" by Paul Green; "Last Flight Over" by Allean Lemmon; "The Tangled Web" by Charles G. Stevens; "Sparkin'" by E. P. Conkle; "High Window" by Verne Powers; "Elmer" by Beatrice H. McNeil; "Gray Bread" by Jean Lee Latham; "The Valiant" by Hall and Middlemass; "Minor Miracle" by Verne Powers; "The High Heart" by Adelaide C. Rowell.

- g. Plays not on the official prescribed list* issued by the State Office of the League, or that have not been granted an official statement from the State Office definitely approving the play.

4. *Timekeeper*.—The Director shall appoint an official timekeeper and in case any play requires more than forty minutes in presentation, the timekeeper shall so notify the Director of the contest, who shall disqualify the play. In no case shall the Director of the contest or the judge serve as a timekeeper.

The length of the play shall be determined by the time elapsed from the opening curtain to the closing curtain.

5. *Faculty Director*.—If a director of a One-Act Play in any school is not a regular faculty member, the cast is not eligible to participate unless the director is formally designated for the work by recommendation of the superintendent and approval by the school board.

6. Each district winner of first place is qualified to enter in its regional meet in the appropriate Conference, and each regional winner is qualified to enter in the State Meet of the Conference to which it belongs. (See Art. IX, Secs. 1-4.)

7. *Entry and Selection of Play*.—Schools desiring to enter this contest must notify the State Office and request an Entry Form. When this is furnished, the school shall fill in the information requested thereon and return to the State Office.

No entries will be accepted for the current school year after February 15. Acknowledgment of entry is mailed immediately upon receipt of entry in the State Office, and this acknowledgment should be kept as evidence that entry was made by the required date.

8. *Critic Judge Recommended*.—It is recommended that a critic judge* be secured to judge all One-Act Play contests. In case one

*A bulletin containing the titles of plays on the prescribed list will be sent to the superintendent of each high school in October. Copies of the list may be secured by writing to the Director of Speech Activities, Interscholastic League, Austin, Texas.

*A good critic judge is one who, because of the general respect maintained for his judgment on the part of those concerned, is invited to rate and criticize according to the official League standards for this event, the achievement of those in this contest. He must be able and willing to evaluate orally and criticize constructively the work of all contestants he judges.

A list of recommended qualified critic judges may be secured from the Director of Speech Activities.

good critic cannot be secured, three or any larger odd number of competent judges may be used. The number and selection of judges shall be the responsibility of the Director of One-Act Play Contests.

The Director of the contest should be certain that the judge or judges read and understand all rules and standards before the contest begins. The decision of the judge, or judges, is final. See Article XII.

9. *List of Properties.*—Each school entering the contest shall provide the District Director of the contest with a complete list of heavy properties ten days before the date of the contest. Winners in district and in regional contests shall provide the director of the next higher contest with a list of heavy properties immediately following the contest in which they are respectively declared to be the winners.

10. *Prescribed List of Plays.*†—A list of plays is sent to member-schools. All schools are required to use plays from this list. The only exception to this rule is the following: Any director wishing to produce a play not on the prescribed list, may send that play to the Interscholastic League Director of Speech Activities. If such a play is officially approved, a statement to that effect will be sent to the director requesting the approval.

11. *Royalty.*—No manager assumes any responsibility for payment of royalty. A school which presents a royalty-play without having paid royalty or received permission from royalty-holder shall be suspended from further participation in this competition for the remainder of the current school year.

12. *Drawing.*—After the closing date for entries, the Director of One-Act Play is authorized to "draw" places for appearance of the casts on the program, and shall notify all competing schools of their places immediately after the drawing.

13. *No Prompting.*—There shall be no prompting during a performance by anyone who is off-stage or out of the acting area.

14. *Program Copy.*—The director of the winning cast shall mail immediately to the Director of the One-Act Play in the next higher meet his cast of characters in program form and list of heavy properties needed.

15. *Judging.*—Contest Directors may use one of two plans of judging. Where one critic judge is used, the "rating" plan shall be followed. Where three or more judges are used the "ranking" plan shall be followed. It is almost impossible to devise a method whereby

†Copies of all plays on this list may be secured for examination from the Interscholastic League Drama Service. No more than ten plays will be sent to one person at a time. They may be kept only seven days. Plays will not be sent to students. The plays lent by this library are for reading and examination purposes only. No part of any play or book lent by the Drama Service may be copied. Production copies must be purchased from the publishing companies. Address requests to the Director of Speech Activities, Box H, University Station, Austin, Texas.

three or more judges can use a rating plan successfully and, at the same time, select the play which will advance to the next higher meet. For that reason, when three or more judges are used, they shall not attempt to rate the plays, but shall rank them 1st, 2d, 3rd, etc.

“Rating” plan of judging: The following plan shall be used to judge all preliminary one-act play contests where only one critic judge is used: In each contest the judge shall first select one play to advance to the next higher meet. The other plays in the contest shall be rated as follows: Superior, Excellent, Good, Average. One or more plays may receive any of these ratings, depending upon the decision of the judge. In addition to selecting a play which shall be eligible to advance to the next higher meet, the judge shall select from the plays receiving a Superior rating one play which shall be designated as an alternate. The alternate play shall advance to the next higher meet only in case the winning play cast does not find it possible to participate in the next higher contest.

“Ranking” plan of judging: All contests using three or more judges shall be judged according to the plan which has been in effect as prescribed in “Declamation” rules.

The “rating” plan is recommended over the “ranking” plan.

INSTRUCTIONS TO THE JUDGE

These standards were adopted as the official standards for judging Interscholastic League One-Act Plays and each judge shall judge the plays accordingly. This is not a point or percentage plan. The approximate percentages indicated are merely guides, and are not to be used to give plays exact percentage rankings. The standards were devised to assist the judge as he evaluates the plays. They are of value to directors as they prepare their plays for competition.

JUDGING STANDARDS*

I. Acting. Value: about 55%.

- A. Voice.—Could you hear the actors distinctly? Was the rate too fast or too slow? Was there a variety of rate and inflection? Was pronunciation and articulation properly done for each character? If dialect was used, was it done correctly and naturally?
- B. Characterization.—Was there a complete bodily and mental re-creation of the character by the actor? Did we “believe” the actor’s characterization all the time he was on stage? (This point, Characterization, is a very important one.)
- C. Movement.—Were the movements of the actor in keeping with the character? Was there a great deal of random movement? Was the pantomime accurate and convincing? Did the actor seem to have a well controlled, poised body?
- D. Contrast.—Were there clearly contrasting moods in speeches? Were emotional transitions natural and effective? Did the play seem to have a sameness or seem to be monotonous to watch?
- E. Ensemble.—Did you feel a smoothness of action which indicates teamwork among the actors? Was it a closely knit, rhythmically correct show?
- F. Timing.—Did the actors pick up cues rapidly? Did the movements of the actors slow down the tempo of the show? Were there “dead spots” in the production because of the lack of a sense of pace on the part of the actors? (This point, Timing, is a very important one. The timing of the individual actor combined with the general pace of the show as determined by the director is a phase of production which is frequently done poorly by amateurs.)
- G. Motivation.—Was there a clearly discernible reason for all business and movement by the actor? There must be a definite reason for each movement made on the stage. (This point, Motivation, is a very important one.)

*Appreciation is expressed to Burns Mantle, Barrett Clark, Gilmor Brown, Lee Owen Snook, Glenn Hughes, R. L. Sergel, Theodore Johnson, Garrett Leverton, Allen Crafton, Ernest Bavely, and Loren Winship for their suggestions about this plan.

II. Directing and Stage Mechanics. Value: about 35%.

- A. Set.—Was the stage dressed to make an effective picture? Was the furniture used in a way which assisted, and did not hinder the action? (Since only the simplest sets using cloth cycs, simple flats in a box set, and the simplest of exterior settings are permitted, the judge must disregard any other features except these two points.) Plays using any but simple sets are disqualified. (See Rule 3, Section b.)
- B. Lighting.—Effective use of available equipment, if within the control of the director. Did the lighting effects blend harmoniously and unobtrusively into the action of the play? Were there effects which were so obvious that they called attention to themselves and took your attention away from the action of the play? (The use of elaborate lighting effects must be disregarded by the judge.)
- C. Business.—Were exits and entrances properly timed? Did the actors frequently cover or block each other? Were the actors properly grouped to give necessary emphasis to the right characters at the right time? Was the business adequate to bring out the idea of the play? (This point, Business, is a very important one.)
- D. Make-up.—Was the make-up in keeping with the character? Was it realistic and natural?
- E. Costume.—Were the costumes correct as to color combinations, period and character? (The use of elaborate costumes should be absolutely disregarded by the judge as he makes his final decision.)
- F. Tempo.—Did the play as a whole drag? Was it too fast to follow intelligently? Was the pace of the play in keeping with the general idea of the play? Was the tempo fast enough for farce? Did it tend to become slower for tragedy? Were the sub-climaxes and the climax well built up? (This point, Tempo, is a very important one.)

III. The Play. Value: about 10%.

Was it a suitable play for the members of this particular cast? Did the play challenge the abilities of the actors? Did it have a definite effect on the audience? (This point is not to be considered unless it is a neutral audience.) Was the main idea or the theme of the play brought out clearly? (The judge should realize that he may expect high-school students frequently to do some excellent work. He must know that high-school actors have possibilities as well as limitations.)

The judge is instructed to pay little attention to the type of play selected. This is a contest in acting and directing, not play selection. The cast is not to be penalized in the final ranking because the play may not have, in the opinion of the judge, sufficient literary merit.

INFORMATION REGARDING THE USE OF PLAYS NOT ON THE PRESCRIBED LIST

According to the 1948-49 One-Act Play Constitution "All schools are required to use for contest only such plays as may be selected from this list. The only exception to this rule is the following: Any director wishing to produce in a contest any play not on the prescribed list, may send that play to the Director of Speech Activities, Interscholastic League. If such a play is officially approved, a statement to that effect will be sent to the director requesting the approval. **All other plays are ineligible and may not be presented in any League contest.**" Reading copies of plays for approval must reach the State Office well in advance of the February 15 deadline; otherwise they cannot be considered.

See page 5 of this bulletin for list of plays not eligible in 1948-49.

Plays with morbid or sordid themes, plays in which characters die violent deaths on stage, plays using other than the simplest sets or costumes, and plays using unnecessary profanity or having suggestive lines or situations will not be approved. Silly, inconsequential, badly written farces often described as "sure-fire audience hits" are rarely approved for contest.

Some of the plays have in their original casts more than ten characters. Usually, minor characters can be cut or merged without greatly hurting structure and continuity. There is no rule, however, against doubling of characters in contest plays; the requirement is merely that no more than ten students can be used. Any way the director sees fit to arrange the doubling of parts will be satisfactory with the State Office.

During past years, a number of directors have found that sections of long plays, when cut to conform with League rules, have proved to be more satisfactory than prescribed one-acts. The State Office encourages directors to use sections of long plays, since they are usually very well written and give the students excellent material with which to work. If you choose a section of a three-act play, be sure to send your cutting to the State Office well in advance of your first competition so that official approval may be given.

With proper adjustments, these sections of long plays have been approved by the State Office:

The Barretts of Wimpole Street, Act I	Letters to Lucerne, Act II, Scene 2
Claudia, Act III	Liliom, Last 3 scenes
A Date With Judy, Act II	Marriage of Kate (from Taming of the Shrew)
Dead End, Act III	Nine Girls, Act II, Scene 2
The Enemy, Act III	Our Town, Act II
The Eve of St. Mark, Act II	Saturday's Children, Act I
The Fool, Act I	The Skin of Our Teeth, Act I
George and Margaret, Act I	Sun-Up, Act III
Green Grow the Lilacs, Scene 6	Tomorrow the World, Act II
Importance of Being Earnest (condensed Version)	Torchbearers, Act II
The Ivory Door, Act III	Winterset, Act III
Junior Miss, Act III	Your Face Is Your Fortune, Act II

PRESCRIBED LIST OF PLAYS

How to find titles: All plays are listed in groups according to the number of characters, then each group is listed alphabetically.

2 Characters

Title—Author	Cast	Type	Royalty	Pub.
Catesby—Wilde, Percival	1m1w	D	\$10	B.
Madam President—Acton, Wallace	1m1w	C	Nr.	F.
Philosopher in the Apple Orchard, The—Hope, Anthony	1m1w	C	\$10	F.
Pierrot of the Minute, The—Dawson, Ernest	1m1w	F	Nr.	F.
Shame the Devil!—Johnson, Philip	1m1w	C	\$5	F.
Greek Vase, The—Baring, Maurice	2m	D	\$5	B.
Moonshine—Hopkins, Arthur	2m	C	\$5	F.

3 Characters

Start early to select your play.

Title—Author	Cast	Type	Royalty	Pub.
Angels Don't Marry—Ryersen & Clements	1m2w	C	\$5	F.
Another Beginning—Le Pelley, Guernsey	1m2w	C	Nr.	RP.
Beppo Farchetto—Cummings, Ann	1m2w	C	Nr.	B.
Chased Lady, The—Welty, Ruth	1m2w	C	\$5	F.
Curtain—Clements, Colin	1m2w	C	\$5	F.
Farewell Cruel World—Kimball, William	1m2w	C	Nr.	RP.
Finders Keepers—Kelly, George	1m2w	D	\$10	F.
Fourteen—Gerstenberg, Alice	1m2w	C	\$10 & \$5	L.
Good Medicine—Arnold & Burke	1m2w	C	\$10 & \$5	L.
Objections Overruled—Jones, William	1m2w	C	Nr.	RP.
Old Love Letters—Howard, Bronson	1m2w	C	\$5	F.
Panurge's Sheep—Meilhac & Halevy	1m2w	C	Nr.	F.
Paternity Case, A—Allen, Gertrude	1m2w	C	\$5	F.
Pipe of Peace, The—Cameron, Margaret	1m2w	C	Nr.	F.
Post Script, The—Augier, Emile	1m2w	C	Nr.	F.
Radiant Memory—Shay, Paula	1m2w	C	\$5	F.
Rosalie—Maurey, Max	1m2w	C	Nr.	F.
Sisters McIntosh, The—Corson, Richard	1m2w	C	\$5	F.
Suppressed Desires—Glaspell, Susan	1m2w	C	\$10	B.
Ten-Room Cottage—Selleck, Frances	1m2w	C	Nr.	RP.
Unseen, The—Gerstenberg, Alice	1m2w	C	\$10 & \$5	L.
When the Sun Rises—Allan, Dorothy C.	1m2w	D	Nr.	B.
Where But in America—Wolff, Oscar	1m2w	C	\$5	B.
Bayou Harlequinade—Smith, Betty & White, Clemon	2m1w	F	\$5	F.
Because It's June—Hughes, Babette	2m1w	C	\$5	Dr.
Boor, The—Chekhov, Anton	2m1w	C	Nr.	F.
Boundless as the Sea—Kester, Katharine	2m1w	C	\$5	F.
Darkness—Webb, Charles H.	2m1w	D	Nr.	RP.
*Dyspeptic Ogre, The—Wilde, Percival	2m1w	C	\$10	B.
Early Victorian—Hughes, Babette	2m1w	C	\$5	Dr.
Fifth Soldier, The—Storm, John	2m1w	C	\$5	F.
Finger of God, The—Wilde, Percival	2m1w	D	\$10	B.
Fixin's—Green, Paul and Erma	2m1w	D	\$5	F.
Little Red Geranium, The—Pilot, Eugene	2m1w	D	Nr.	F.

*Extras not to exceed 7 may be used.

Title—Author	Cast	Type	Royalty	Pub.
Maker of Dreams, The—Down, Oliphant	2m1w	F	\$8	F.
Marriage Proposal, The—Chekhov, Anton	2m1w	C	Nr.	F.
Minuet, A—Parker, Louis	2m1w	D	\$10	F.
Modesty—Hervieu, Paul	2m1w	C	Nr.	F.
Noble Lord, The—Wilde, Percival	2m1w	C	\$10	B.
Not a Cloud in the Sky—Kerr, Sophie	2m1w	C	\$5	F.
Red Carnations—Hughes, Glenn	2m1w	C	\$5	F.
Rocky Wooing, A—Mitchell, Ronald	2m1w	C	\$5	F.
Severed Cord, The—Finsterwald, Maxine	2m1w	D	\$10	F.
This Night Shall Pass—Wilson, Dorothy C.	2m1w	D	Nr.	B.
Wedding Present, The—Carson, William	2m1w	C	Nr.	B.
Workhouse Ward, The—Gregory, Lady	2m1w	C	\$5	F.
To Kill a Man—Wilde, Percival	3m	C	\$10	B.
Traveler, The—Connelly, Marc	3m	C	\$5	Dr.
Devil On Stilts, The—Ryerson & Clements	3w	C	\$5	F.
Ladies Alone—Ryerson & Clements	3w	C	\$5	F.
Purple Doorknob, The—Eaton, Walter	3w	C	\$5	F.
When the Whirlwind Blows—Dane, Essex	3w	D	\$5	B.

4 Characters

Read the Contest Rules, pages 5–10.

Title—Author	Cast	Type	Royalty	Pub.
Blue Beads—Martens, Anne	1m3w	C	Nr.	RP.
Enter the Hero—Holburn, Theresa	1m3w	C	\$10	F.
Feet First—White, Helen S.	1m3w	C	Nr.	RP.
His Return—Wilde, Percival	1m3w	C	\$10	B.
Model Behavior—Dane, Essex	1m3w	C	\$5	B.
Queen's Nose, The—Medcraft, Russell	1m3w	C	\$5	F.
Strange Road—Houston, John	1m3w	D	\$5	RP.
What Never Dies—Wilde, Percival	1m3w	D	\$10	B.
Wisdom Teeth—Field, Rachel	1m3w	C	\$5	F.
Wooden Soldiers—Jackson, Phyllis Wynn	1m3w	D	Nr.	RP.
And Silently Steal Away—Patterson & Mitchell	2m2w	C	\$5	F.
Blue Teapot, The—Latham, Jean	2m2w	C	\$10 & \$5	D.
Caravan, The—Strachan, Edna	2m2w	D	Nr.	RP.
Confetti—Peterson, Virginia	2m2w	C	\$5	RP.
First Dress Suit—Medcraft, Russell	2m2w	C	\$5	F.
God Winks—Burgess, Katharine	2m2w	C	\$10 & \$5	L.
Hero-Worship—Hargis, Frances	2m2w	C	\$10	F.
Here Comes the Bride—Butler, Mildred	2m2w	C	Nr.	F.
Hint to Brides, A—Nicholson, Kenyon	2m2w	C	\$5	F.
Indian Summer—Meilhac & Halevy	2m2w	C	Nr.	F.
Judge Lynch—Rogers, J. W.	2m2w	D	\$10	F.
Knives from Syria—Riggs, Lynn	2m2w	D	\$5	F.
Londonderry Air—Field, Rachel	2m2w	C	\$5	F.
Lonesome Like—Brighthouse, Harold	2m2w	C	\$5	F.
*Mind-Set—Young, Merle B.	2m2w	D	\$5	RP.
Miss Marlow at Play—Milne, A. A.	2m2w	C	\$10	F.
On Vengeance Height—Davis, Allen	2m2w	D	\$5	F.
Our Dumb Friend—Kirkland, Alexander	2m2w	C	\$5	F.
Passport to Romance—Brighthouse, Harold	2m2w	D	\$5	B.

*Simplify set.

Title—Author	Cast	Type	Royalty	Pub.
Pearls—Totheroh, Dan	2m2w	C	\$5	F.
Prep School for Heaven—Dickey, Elinor.....	2m2w	D	\$5	B.
Psalm of Thanksgiving, A—Kester, Katharine.....	2m2w	D	\$5	F.
Sound and the Fury, The—Wright, Johnston.....	2m2w	C	\$5	RP.
Spring Scene—Hughes, Babette.....	2m2w	C	\$5	Dr.
Stepmother, The—Bennett, Arnold.....	2m2w	C	\$5	B.
Sunny Morning, A—Quinteros.....	2m2w	C	\$10	F.
Which Is the Way to Boston?—Lorenzen, Ronald.....	2m2w	D	\$5 & \$2.50	D.
White Lawn, The—Busfield, Roger.....	2m2w	D	\$5	E.
Woman's Privilege, A—Hayes, Marrijane and Joseph.....	2m2w	C	\$5	F.
Write Me a Love Scene—Ryerson & Clements.....	2m2w	C	\$5	F.
Yours and Mine—Daniel, Ella.....	2m2w	C	Nr.	RP.
At Night All Cats Are Gray—Garland, Robert.....	3m1w	C	\$5	F.
Boss for a Day—McCullough, Vivian.....	3m1w	C	Nr.	F.
Bumbo the Clown—Gibson, Lawrence.....	3m1w	F	\$5	F.
Coming of Age—Kauffmann, Stanley.....	3m1w	C	\$5	F.
Dust of the Road—Goodman, Kenneth.....	3m1w	D	\$10 & \$5	B.
Jar of Marmalade, A—Rieser, Allan.....	3m1w	C	\$5	F.
Moon-Up—Arthur, Robert.....	3m1w	D	\$5	F.
Mr. F.—Wilde, Percival.....	3m1w	C	\$10	F.
Naked Angel—Smith & Finch.....	3m1w	C	\$5	F.
Sequel, The—Wilde, Percival.....	3m1w	C	\$10	B.
Sham—Tompkins, Frank G.	3m1w	C	\$5	B.
Game of Chess, The—Goodman, Kenneth.....	4m	D	\$10 & \$5	B.
Heads He Burns—James, Donald H.....	4m	D	Nr.	RP.
Rising of the Moon—Lady Gregory.....	4m	C	\$5	F.
Shot That Missed Lincoln, The—Pollock, Channing.....	4m	D	\$5	B.
Joint Owners in Spain—Brown, Alice.....	4w	C	\$5	B.
Life With Mother—Hughes, Babette.....	4w	C	\$5	F.
No Man's Land—Kimball, William.....	4w	C	\$5	Dr.
Over the Tea-Cups—Wilde, Percival.....	4w	C	\$10	B.
Overtones—Gerstenberg, Alice.....	4w	F	\$10 & \$5	L.
This Daring Generation—Carleton, Marjorie.....	4w	C	\$5	B.
Will-o'-the-Wisp—Halman, Doris.....	4w	F	\$5	B.

5 Characters

Royalty plays are easier to do well.

Late Mrs. Bunker, The—Annis, Floyd.....	1m4w	C	Nr.	RP.
Nobody Sleeps—Le Pelley, Guernsey.....	1m4w	C	\$5	RP.
Part-Time Job—Hornickel, Laura.....	1m4w	C	\$5	F.
Sunday Costs Five Pesos—Niggli, Josephina.....	1m4w	C	\$5	F.
Vision at the Inn, The—Buchan, Susan.....	1m4w	D	\$5	F.
What Grandmothers Know—Brumm, John.....	1m4w	C	Nr.	F.
Boy Comes Home, The—Milne, A. A.....	2m3w	C	\$10	F.
Caramels—Funk, Gladys.....	2m3w	C	Nr.	F.
Circumstances Alter Cases—Giorloff, Ruth.....	2m3w	C	\$5	F.
Cleaned and Pressed—Hove, Thomas.....	2m3w	C	\$5	F.
Fifteenth Candle, The—Field, Rachel.....	2m3w	D	\$5	F.
First Class Matter—Field, Rachel.....	2m3w	C	\$5	F.
Flattering Word, The—Kelly, George.....	2m3w	C	\$10	F.
Heritage of Wimpole Street, The—Knipe, Robert.....	2m3w	D	\$5	B.
Honor—Molloy, Lida Lisle.....	2m3w	D	Nr.	E.
Jazz and Minuet—Giorloff, Ruth.....	2m3w	F	\$10 & \$5	L.

Title—Author	Cast	Type	Royalty	Pub.
Mandarin Coat, The—Riley, Alice	2m3w	C	\$5	F.
No Greater Love—Fisher, William D.	2m3w	D	Nr.	H.
Perfect Gentleman, The—Joder, Anna B.	2m3w	C	\$5	F.
Rose Garden, The—Stacey, Frank	2m3w	C	\$5	IBH.
Senor Freedom—Latham, Jean Lee	2m3w	D	\$5	RP.
Someone for Bunny—Buermann, Howard	2m3w	C	\$5	Dr.
Sponge, The—Riley, Alice	2m3w	C	\$5	F.
Sugar and Spice—Ryerson & Clements	2m3w	C	\$5	F.
Waiting—Levine, Grace	2m3w	D	Nr.	RP.
Wax Before the Fire—Murray, Ann	2m3w	C	Nr.	De.
While the Toast Burned—Werts, Mary	2m3w	C	Nr.	B.
Andante—Coutts, Wesley	3m2w	D	\$5	RP.
Beauty and the Jacobin—Tarkington, Booth	3m2w	D	\$5	F.
Bishop's Candlesticks, The—McKinnel, Norman	3m2w	D	\$5	F.
Bride Wore Red Pyjamas, The—Kennedy, Harold	3m2w	C	Nr.	RP.
Cassandra—Hord, Parker	3m2w	C	Nr.	RP.
Darkest Hour, The—George, Charles	3m2w	D	\$5	F.
Father Takes His Vacation—Harper, Ames L.	3m2w	C	Nr.	B.
Florist Shop, The—Hawkrigde, Winifred	3m2w	C	\$10	B.
Forever Credulous—Woodbury, David	3m2w	D	\$5	B.
Grand Cham's Diamond, The—Monkhouse, Allan	3m2w	C	\$5	B.
Hills of Eire, The—Bach, Marcus	3m2w	D	Nr.	RP.
House of Juke, The—Davies, Valentine	3m2w	C	\$5	F.
Little Red Shoes—Brighouse, Harold	3m2w	C	\$5	B.
Maid of France—Brighouse, Harold	3m2w	F	\$5	F.
Night Falls on Spain—Sholley, Hazel	3m2w	D	Nr.	B.
Open Door, The—Kozlenko, William	3m2w	D	\$5	B.
Overhead—Kauffmann, Stanley	3m2w	C	Nr.	RP.
Pietro, The Foolish—Deighton, L. K.	3m2w	C	\$5	L.
Pioneers—Gilmer, Mabel Bishop	3m2w	D	\$5	B.
Robbery, The—Kummer, Clare	3m2w	C	\$10	F.
Romany Chi—Strachan, Edna	3m2w	C	Nr.	RP.
Shooting Star—Lewis, Jack	3m2w	D	\$5	F.
Sunset by Slantsky—McCarty, S. S. and E. C.	3m2w	C	Nr.	RP.
Thank You, Doctor—Emery, Gilbert	3m2w	C	\$10 & \$5	L.
Three's a Crowd—McCarty, S. S. and E. C.	3m2w	C	Nr.	RP.
Trifles—Glaspell, Susan	3m2w	D	\$10	B.
Who Gets the Car Tonight?—Sergel, Christopher	3m2w	C	Nr.	D.
Yes Means No—Rogers, Howard	3m2w	C	\$5	Dr.
Aria Da Capo—Millay, Edna St. Vincent	4m1w	D	\$15	B.
Black Valise, The—Baxter, Alan	4m1w	C	\$5	RP.
Jinxed—Mosel, George	4m1w	F	\$5	F.
Master Pierre Patelin—Stone, Merritt	4m1w	C	Nr.	F.
Pipes of Dunbar, The—Pettitt, Wilfrid H.	4m1w	D	\$10 & \$5	D.
Return—Wilson, Dorothy	4m1w	D	Nr.	B.
Southern Cross, The—Green, Paul	4m1w	D	\$5	F.
No Curtain Calls—Rand, John	5m	C	Nr.	F.
Burglar, The—Cameron, Margaret	5w	C	Nr.	F.
Chimney Corner, The—Atkinson, M. E.	5w	D	\$5	B.
Cinderella Kitchen, A—Meredith, Laura	5w	C	Nr.	F.
Cooks Detour—Kleban, Monte	5w	C	\$5	F.
Feast of the Holy Innocents—Ilisley, S. Margaret	5w	C	\$5	F.
Gratitude—Savage, George	5w	C	Nr.	RP.
Lost Victory—Baker, North	5w	D	\$5	F.
Romance, Inc.—Hughes, Glenn	5w	C	\$5	Dr.

6 Characters

February 15 is the deadline for One-Act Play entries.

Title—Author	Cast	Type	Royalty	Pub.
Advantages of Being Shy, The—Hoffmann, Phoebe.....	1m5w	C	Nr.	F.
Enchanted Rose, The—Lawrence, Mary.....	1m5w	F	\$5	D.
Grandma Pulls the String—Delano & Carb.....	1m5w	C	\$5	B.
'Op-o'-Me-Thumb—Fenn & Pryce.....	1m5w	C	\$10	F.
Babbitt's Boy—Hughes, Glenn.....	2m4w	C	\$5	F.
Bread—Eastman, Fred.....	2m4w	D	\$5	F.
Happy Ending, The—Howard, Francis.....	2m4w	C	\$2.50	F.
It's Autumn Now—Johnson, Philip.....	2m4w	C	\$5	F.
Jubie—Reach, James.....	2m4w	C	\$5	F.
Married At Sunrise—Kirkpatrick, John.....	2m4w	C	\$5	F.
Nellie McNabb—Reynolds, Lois.....	2m4w	C	\$5	F.
Now that April's Here—Reach, James.....	2m4w	C	\$5	F.
Teeth of the Gift Horse—Cameron, Margaret.....	2m4w	C	Nr.	F.
That's My Baby—Savage, George.....	2m4w	C	\$5	Dr.
Archie Comes Home—Leary, Helen and Nolan.....	3m3w	C	\$5	Dr.
Bathroom Door, The—Jennings, Gertrude.....	3m3w	C	\$5	F.
Confessional—Wilde, Percival.....	3m3w	D	\$10	B.
Daisy Won't Tell—Hughes, Babette.....	3m3w	C	\$5	Dr.
Dear Departed, The—Houghton, Stanley.....	3m3w	C	\$5	F.
Doctor Decides, The—Eastman, Fred.....	3m3w	D	\$5	F.
Hugo in a Hurry—Reed, Howard.....	3m3w	C	\$5 & \$2.50	D.
Last Curtain, The—Hosey, Neal.....	3m3w	D	Nr.	RP.
Luncheon for Six—Hafer, Vera.....	3m3w	C	Nr.	D.
Mind of Her Own, A—Hintze, Evelyn C.....	3m3w	C	Nr.	RP.
Noble David—Harper, Louise.....	3m3w	C	Nr.	RP.
Small-Town Girl—Hughes, Glenn.....	3m3w	C	\$5	Dr.
Stop for Love Scene—Kirkpatrick, John.....	3m3w	C	\$5	F.
Sunday's Child—Welch, Elizabeth.....	3m3w	C	\$5	RP.
Teapot on the Rocks—Kirkpatrick, John.....	3m3w	C	\$5	F.
Town Hall Tonight—Reed, Howard.....	3m3w	C	\$10 & \$5	L.
Two Crooks and a Lady—Pilot, Eugene.....	3m3w	D	\$10	F.
Young Man's Fancy, A—Manning, Hilda.....	3m3w	C	\$5	F.
"Call Me Mac"—Cox, Theodore St. John.....	4m2w	D	\$5	B.
El Cristo—Larkin, Margaret.....	4m2w	D	\$10	F.
High Reckoning—Cook, Austin.....	4m2w	D	Nr.	B.
Man in the Bowler Hat, The—Milne, A. A.....	4m2w	C	\$10	F.
One Room Apartment—Dinelli, Mel.....	4m2w	C	Nr.	RP.
One Who Came to Gettysburg—Knipe, Robert.....	4m2w	D	\$5	B.
Hit's Man's Business—Latham, Lois.....	5m1w	C	\$5	RP.
Ile—O'Neill, Eugene.....	5m1w	D	\$5	Dr.
'Lecton—Conkle, E. P.....	5m1w	C	\$5	F.
Fantasy on an Empty Stage—Peeples, Edwin.....	5m1w	F	\$5	B.
Printers Ink—Simmons, Orene.....	5m1w	D	\$5	RP.
Public Citizen Number First—Walsh, John E.....	5m1w	C	Nr.	De.

Title—Author	Cast	Type	Royalty	Pub.
'Nitiated—Conkle, E. P.	6m	C	\$5	F.
Doctor's Affair, The—Winthrop, Dorothy	6w	C	Nr.	B.
First White Woman, The—Hughes, Babette	6w	C	\$5	F.
Our Dearest Possession—Middlemass, Robert	6w	D	\$10 & \$5	L.
Petticoats—Holbrook, Marion	6w	C	\$5	L.
Rehearsal—Morley, Christopher	6w	C	\$10 & \$5	L.
They're None of Them Perfect—Kerr, Sophie	6w	C	\$5	F.
Three Cents a Day—Bosworth, Raymond F.	6w	C	\$5	F.
Women Who Wait—Nagel, Lyda	6w	D	\$5	B.
Yaller Squares—Stong, M. R.	6w	C	\$5	B.

7 Characters

You must not copy parts of plays.

Title—Author	Cast	Type	Royalty	Pub.
Rector, The—Crothers, Rachel	1m6w	C	Nr.	F.
Birthday Greetings—Nusbaum, Herbert S.	2m5w	C	\$10 & \$5	L.
Jealousy Plays a Part—George, Charles	2m5w	C	Nr.	F.
Last Trip Out, The—Hackett, Walter	2m5w	D	\$5	B.
Mrs. O'Leary's Cow—McCarthy, Brian	2m5w	C	Nr.	F.
Patchwork Quilt, The—Field, Rachel	2m5w	F	\$5	F.
Tangled Skeins—Ould, Hermon	2m5w	C	\$5	F.
Best There Is, The—Wefer, Marion	3m4w	D	\$5	RP.
Cabbages—Stadt, Edward	3m4w	C	\$5	F.
Dots and Dashes—Alderman, Gordon	3m4w	C	\$5	Dr.
Glamour in the Poconos—Kirkpatrick, John	3m4w	C	\$5	F.
Her First Party Dress—Manning, Hilda	3m4w	C	\$5	F.
Murders of Miriam, The—Kerr, Walter	3m4w	C	Nr.	RP.
Nine Lives of Emily, The—Kirkpatrick, John	3m4w	C	\$5	F.
Quiet Please—Buermann, Howard	3m4w	C	\$5	Dr.
That's Logic—Safer, Daniel	3m4w	C	\$10 & \$5	L.
The Thompsons—Hayes, Joseph	3m4w	C	\$5	F.
Vane Effort, A—Tolles, Winston	3m4w	C	Nr.	RP.
Wild Hobby Horses—Kirkpatrick, John	3m4w	C	\$5	F.
Bargains in Cathay—Field, Rachel	4m3w	C	\$5	F.
Billy Goes Haywire—Short, Marion	4m3w	C	\$5	F.
Examination, The—Eastman, Fred	4m3w	D	\$5	B.
Goodnight Please—Daggett, Peter	4m3w	C	\$5	F.
"I, William Holloway"—Holt, Isabella	4m3w	C	\$5	F.
Storm Before Sunset—Jones, Willis	4m3w	D	\$5	RP.
Thunderhead—Sumner, Mark R.	4m3w	D	\$5	A.
Trusting Place, The—Tarkington, Booth	4m3w	C	\$10	B.
Wedding, A—Kirkpatrick, John	4m3w	C	\$5	F.
Young As You Look—Seller, Thomas	4m3w	C	\$5	B.
All-Americans—Pollard, Kenneth	5m2w	D	\$5	F.
Pot Boiler, The—Gerstenberg, Alice	5m2w	F	\$10 & \$5	L.
Rock Dust—Sumner, Mark	5m2w	D	\$5	RP.

Title—Author	Cast	Type	Royalty	Pub.
Princess Marries the Page, The—Millay, Edna St. Vincent	6m1w	F	\$10	B.
Where the Cross Is Made—O'Neill, Eugene.....	6m1w	D	\$5	Dr.
Yellow Sheet—Johnson, Robert.....	6m1w	C	Nr.	RP.
Don't Tell a Soul—Reach, James.....	7w	C	\$5	F.
Kleptomaniac, The—Cameron, Margaret.....	7w	C	Nr.	F.
Sandalwood Box, The—Dane, Essex.....	7w	D	\$5	B.
Saved—Rogers, John	7w	C	\$5	F.

8 Characters

Be sure the State Office has the title of your One-Act Play entry.

Title—Author	Cast	Type	Royalty	Pub.
When You Marry the Navy—Kirkpatrick, John	1m7w	C	\$5	F.
Neighbours, The—Gale, Zona.....	2m6w	C	\$10 & \$5	B.
New School for Wives—Kirkpatrick, John.....	2m6w	C	\$5	F.
Ring in the Groom—O'Keefe, A. A.....	2m6w	C	\$5	D.
Statue of Liberty—Kirkpatrick, John.....	2m6w	C	\$5	F.
Ah, Sweet Mystery—Kirkpatrick, John.....	3m5w	C	\$5	F.
Teacher, The—Eastman, Fred.....	3m5w	C	\$5	F.
Uncle Jimmy—Gale, Zona	3m5w	C	\$10 & \$5	B.
Are We Dressing—Pierre, Don	4m4w	C	Nr.	B.
Balcony Scene—Elser, Donald.....	4m4w	D	\$5	RP.
Grandfather's Chair—Eaton, Walter	4m4w	C	\$5	F.
Hospital Romance—White, Eugenia.....	4m4w	C	Nr.	B.
I'm a Fool—Sergel, Christopher.....	4m4w	C	\$10 & \$5	D.
Station YYY—Tarkington, Booth.....	4m4w	C	\$10	B.
They'll Never Look There—Latham, Jean.....	4m4w	C	\$5	Dr.
Three Pills in a Bottle—Field, Rachel.....	4m4w	F	\$5	F.
Dollar, A—Pinski, David.....	5m3w	C	\$5	F.
Enchanted Night—Hughes, Glenn.....	5m3w	C	\$5	Dr.
John Brown—Jackson, Phyllis.....	5m3w	D	Nr.	RP.
Mary's Lamb—Osborne, Hubert.....	5m3w	C	\$5	B.
Six Who Pass While Lentils Boil—Walker, Stuart.....	6m2w	F	\$10	F.
Drums of Oude, The—Strong, Austin.....	7m1w	D	\$10	F.
Night At An Inn, A—Dunsany, Lord.....	8m	D	\$10	F.
Lavender and Red Pepper—Giorloff, Ruth.....	8w	C	\$10	F.
Mrs. Harper's Bazaar—Hughes, Babette.....	8w	C	\$5	Dr.
Permanent—Reach, James	8w	C	\$5	F.
Xingu—Seller, Thomas	8w	C	\$5	Dr.

9 Characters

Read the Interscholastic Leaguer.

Title—Author	Cast	Type	Royalty	Pub.
Country Slicker—Buermann, Howard	5m4w	C	\$5	Dr.
Such a Charming Young Man—Akins, Zoe	6m3w	C	\$10	F.
Old Mrs. Brown—Gould, Marian	9w	C	\$5	F.
So Wonderful in White—Nusbaum, Richard	9w	D	\$5	F.
Summons of Sariel, The—Kessie, Magdalene	9w	F	\$5	D.
To Tommy With Love—Hitchens, Dolores Birk	9w	C	Nr.	F.
Undertow—Weatherly, Anne	9w	D	\$5	RP.

10 Characters

Read pages 3-12 of this bulletin.

Title—Author	Cast	Type	Royalty	Pub.
Right Answer, The—Brown, Lucy	1m9w	C	Nr.	D.
Lost Kiss, The—Douglas, Margaret	5m5w	F	Nr.	RP.
Midnight Sailing—Levy, Frances M.	5m5w	C	\$5	F.
Command Performance, The—Knapp, Jack	6m4w	D	\$5	B.
Spreading the News—Gregory, Lady	7m3w	C	\$5	F.

Urge that one good Critic Judge be used in all contests.

Key to Publishers

- A. —Art Craft Play Co., Marion, Iowa.
- B. —Walter H. Baker Co., 178 Tremont St., Boston, Mass.
- D. —Dramatic Publishing Co., 1706 So. Prairie Ave., Chicago 5, Ill.
- De. —T. S. Denison & Co., 225 North Wabash Ave., Chicago, Ill.
- Dr. —Dramatists Play Service, 6 East 39th St., New York 16, N.Y.
- E. —Eldridge Entertainment House, Franklin, Ohio.
- F. —Samuel French, 25 West 45th St., New York 19, N.Y.
- H. —Heuer Publishing Co., Cedar Rapids, Iowa.
- IBH. —Ivan-Bloom-Hardin Co., Des Moines, Iowa.
- L. —Longmans, Green & Co., 55 Fifth Ave., New York 3, N.Y.
- RP. —Row, Peterson & Co., 1911 Ridge Ave., Evanston, Ill.

Key to Symbols

- C—Comedy
- Nr.—Non-royalty
- m—Men
- D—Drama
- F —Fantasy
- w—Women